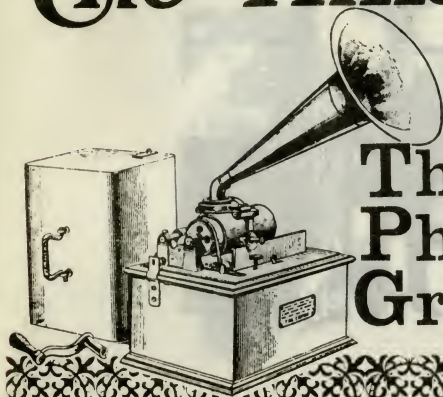


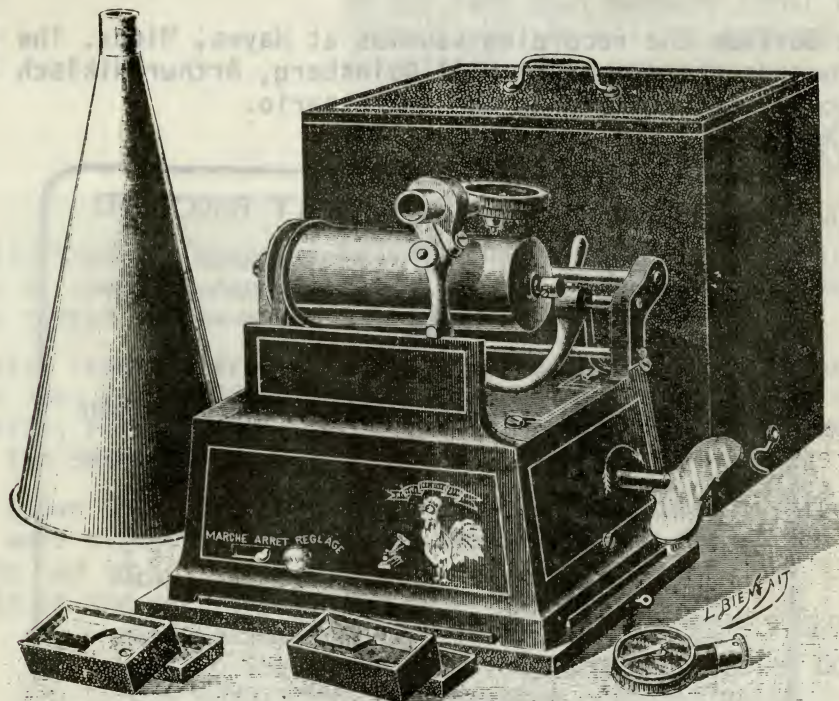
The Hillandale News



The official journal of the
**The City of London
Phonograph and
Gramophone Society**
inaugurated 1919

No. 68

August 1972



Le "GAULOIS" n° 21

See Page 182.



Group outside the recording studios at Hayes, Middx. The three men towards the right are Will Gainsberg, Arthur Nikisch the conductor, and L.G.Sharpe the impressario.

GRAMOPHONE CONCERT RECORD



Marque de Fabrique.

Mots parlés pour le



Fabrique par La Co The
Gramophone and Typewriter
Ld et Sociétés Filiales.

Gramophone par

SA MAJESTÉ IMPÉRIALE MOUZAFEREDIN CHAH

TÉHÉRAN, 15 Janvier 1906.

فرمایشات بندگان مستطاب اعلیحضرت قدر قدر
اقدس شاهنشاهی مظفر الدین شاه خلد الله ملکه
وسلطنته میباشد که مورخه شانزدهم ماه ژانویه ۱۹۰۶
در کراوفون بظهور پیوست.

G. C. 2-11002

THE SHAH OF PERSIA'S LABEL

 * THE HILLDALE NEWS *

The Official Journal of
 THE CITY OF LONDON PHONOGRAPH & GRAMOPHONE SOCIETY
 (Inaugurated 1919)

NO.68

EDITORIAL

AUGUST 1972

This column is devoted, this issue, to Members subscriptions. Some members appear to have overlooked their annual subscriptions. We do try to remind members when theirs' is due but this is no small task and some reminders are not sent. If you have not sent yours yet and still wish to have the magazine delivered, please send it as soon as possible. It really would be a help as subscriptions fall due at irregular times due to the fact that members enrol throughout the year. Secondly, a quick 'thank you' to all the members who wrote in wishing us luck in our new office.

records by the Shah of Persia 1906

by Leonard Petts.

The illustration (opposite-below) shows a record label which must surely be counted amongst the select few entitled to be thought of as the rarest in the world.

Its issue resulted from a Middle East recording tour by the Hampes, who on Jan. 16th, 1906, right at the end of the recording sessions in Persia, recorded the voice of His Imperial Majesty Mouzaferedin Chah, the Shah of Persia.

It is known that five records were made of the Shah's voice. Two of these were signed by him. One of the signed and two of the other records had to be repeated.

Details of the records:-

- (1) Serial No 968 - original spoilt
- (2) Serial No 969 - without signature - issued on GC 2-11002
- (3) Serial No 970 - with signature - issued on GC 2-11000
- (4) Serial No 971 - with signature - issued on GC 2-11001
- (5) Serial No ? - not issued

/continued

The signed records carried the Shah's signature at the top of the centre area. Since part of this area would have been covered by the use of the regular round label a special 'square type' (3½"x4") label was used.

The colour chosen for the label of the Shah's records was Pale Green similar to that then in use for the 5" Zonophone records and almost identical to that used for the Tamagno records when they were transferred to Pale Green a year later in 1907. The printing was in gold bronze. Since the labels carried a considerable volume of copy in the vernacular, the choice of the 'square type' label, giving a larger area for record details, was quite apt. The label being designed, incidentally by Joseph Berliner. Record GC 2-11002 contains laudatory remarks by the Shah on the excellence and superiority of the Gramophone. The Grand Vizier, who follows the Shah, says that the 'big instrument brought up to the Palace by Monsieur Pick (of London) is the finest I have ever seen"...Surely to have such august personages declaring the merits of your products on a record that may be played over and over again, and one, moreover, which is sold to the public in the normal way is creative salesmanship indeed. Of course the Company had often employed the words of praise by famous people in their advertising material and some of the Gregorian Records made in 1804 'sang' the praises of the gramophone, but here was a real Royal personage, one of such standing that it was decided that his records should not appear in the normal Persian catalogue for it was considered that "it was not advisable that these records should be included in a catalogue of records by normal artistes".

In fact the records were not authorised for sale until February 26th, 1909 by which time the speaker had died.

It is interesting to note that, despite the French inscription, the records were pressed in RIGA, where, at the time, all records for Persia and Turkey were manufactured.

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YOUR MACHINES & HOW THEY WORK

By Alan Tuthill.

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No mere mortal could ignore the postbag of complaints following my April article. To placate the patient readers is now my task. It

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appears that it is not 'centrifugal force' that tends to throw the needle of the record whilst playing, and thus wear out the outer side of the groove. Mr. Leaver of Cardiff sums up the whole subject as follows:

"There is no centrifugal force tending to throw the needle with the pickup head to the outside of the record. This could only be the case if the head with its needle was carried round by the revolving record;

There is centripetal drag caused by the setting of the head a little beyond the centre of rotation in order to minimize tracking angle error. This tends to wear out the side of the groove that is nearest to the inside of the record.

Please use a plain disc and try this out."

Well I'm humble enough to admit that 'centrifugal force' was wrong but I'll stick to my guns about the rest. The Puck phonograph was one of the first to omit the threaded driving bar to carry the stylus across the record, the principal being the same on the early disc machines. Now if the pickup arm or stylus bar has to travel, which it has, there must be some sort of friction and therefore wear after all that is how the sound is reproduced. The fact that the arm starts at one outside and ends at the inside means that there must be something either pushing it or pulling it and it would seem that a pull would be more likely. To sum up: The revolving spiral groove, having a dead weight stylus placed upon it, will draw the stylus towards the centre, thus wearing the side of the groove that has drawn it towards the centre i.e. the outside groove. Of course Pathe centre start record collectors have the problem reversed, for the centre start variety of records do, in fact, work in different way. As the record starts at the inside, the inside grooves do wear more than the outside ones. The needle sometimes is thrown off centre start records with such velocity at the end (outer rim) that the needle is damaged.

I would like to thank all the readers who wrote in about this point and especially Mr. Leaver who stated his point of view so concisely, a difficult thing to do when writing on technical subjects.

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Chronophon Bankruptcy

Concerning the bankruptcy of the German Chronophon Company Ltd., The "Frankfurt Zeitung" says: "The Company came into being in the

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year 1907 with a capital of mk 200,000 (£10,000), and carried partly in its own name and partly in the name of Deutsche-Schallplatten-Gesellschaft m.C.H., a so-called gramophone business in various towns (principally in Cologne, Dusseldorf, Elberfeld, Essen, Hanover, Mannheim and Stuttgart) on the 'giving away' system, i.e, giving a machine to all customers who subscribed for a certain number of disc records. There is likely to be nothing left for the creditors of the company, or at any rate very little. The liabilities amounting to mk. 300,000 (£15,000) are stated to be covered on the other side 'only by imaginary values'. The principal creditors are the newly amalgamated firms Carl Lindstrom, A.G., and Beka Record, A.G. with a claim of about mk 70,000 (£3,5000)....."

from Talking Machine News 1910.

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interpreters of opera

ERNANI. Ernani Involami.

by R. Hewland.

This is the first aria by Verdi that is still performed as a separate aria. Though it is the typical, rather senseless colaratura aria of the Donizetti/Rossini model, it has a fine wide range that only a great dramatic/coloratura soprano can span.

The versions I played of this aria were:

HEMPEL on Victor s/s 88383 (HMV053265) recorded 1911 @ 81 R.P.M.

ONSELLE on HMV DB 1275 recorded 1928 @ 78 R.P.M.

DE LOS ANGELES on H.M.V. LP ALP 1284 @ 33 1/3 R.P.M.

Here, as you will see are a colaratura, a dramatic and a lyric soprano. One of the many aspects of Verdi's greatness is that his music, if sung by the very greatest sopranos, can be tackled just because his mind knew no accepted bounds for the voice. Since his time the 'Verdi Sopranos' have been born who can sing most things, once they have mastered a Verdi 'style'.

The aria occurs in the 1st act and is sung by Elvira, the heroine, as she waits in her castle for Ernani's arrival. She is betrothed to her elderly kinsman Silva but wishes fervently that she may soon escape with her beloved. (in the end they all get killed). Hempel trills bravely away in a blithe manner with a 'young girl's' voice. It is interesting that in Germany she sang Mimi, Violetta and the light lyric roles, but when she reached the U.S.A. the

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competition was powerful and well established and she went over to the coloratura range of parts and did very well. Her odd tendency to fail on the very top notes of an aria is very odd but her general brilliance of tone makes this a very small point-just an unusual trademark.

Ponselle. Well a voice that sounds like a singing cello seems unlikely for this role but she was one of the great Verdi sopranos of her time and she finds a great depth, in the role and the music, that sounds right. She has a good top to her voice and her coloratura is a little tentative (she's no trilling songbird) and I think the aria is much more interesting sung with this amount of thought. The conductor knows the music better than the gentleman on the Hempel record who treats it as a Donizetti-type tune. After a Ponselle record ends I often sit thinking about her voice and don't always remember to stop the gramophone. She is that type of singer.

De Los Angeles is a Puccini voice 'having a go' and the sweetness of the voice and performance are, at first, very attractive but becomes rather boring. There is a lot wrong with modern singing but there is nothing wrong with De Los Angeles' voice - it's so very fine and pleasing in lyric parts. Her Elvira is a bit sleepy, like the Kurz version, but charming.

No, if you wish to hear Verdi's music sung with feeling and by a voice that is never constrained please listen to Ponselle and buy any Hempel record of coloratura arias you see.

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ideas on cabinet restoration

by A.D.B.

The Edison Triumph machine arrived at last. Although the advertiser had cautioned me that it was 'suitable for spares', I did not really expect the sorry sight that met my eyes on opening the rather tatty tea chest.

Lying among the scanty packing were the remains of the Triumph Banner Model. All joints must have worn out, and the journey had done the rest, resulting in what resembled a kit of parts rather than a machine. On sorting out the pieces I found that despite all the rough treatment all the parts were there, and after cleaning off the

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surface dust, the cabinet was re-glued using the cold adhesive 'Evo-Stick' No 1 and allowed to set overnight.

The next day, a start was made on the varnished finish, which had been exposed to the sun, leaving bare patches of wood and an overall mottled appearance. Leaving the front of the machine where most of the original transfer was still intact, I found that fine sandpaper was very slow and tended to get clogged up quickly, so I used some fine grade steel wool soaked on methylated spirits. This had the effect of dissolving the old varnish and spreading it more evenly over the wood. By using great care, it was found possible to work round the transfer and complete the front of the cabinet. Next, a pad of clean cloth dipped in methylated spirits was used to even out the varnish further. Some marring stain was applied - I used Colron it's easily available in England - and allowed to dry. Although I completed the job with clear yacht varnish, I found that this gave rather too shiny a finish, and I suggest that Shell varnish is used which dries to a matt finish and can be wax polished later to approach the original appearance more closely.

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THUMB-NAIL SKETCHES No. 57

by TIN PHOIL

EDISON BLUE AMBEROL No. 1602.

WHEN I GET YOU ALONE TONIGHT.

SUNG BY BILLY MURRAY & CHORUS.

This song was written by Fisher, McCarthy and Goodwin, these composers either singly or together wrote many songs but this number, at the time of publication took New York by storm. Billy Murray's career over many years has been well publicised, and all I need add is that he makes a good job in this recording. He is assisted by Ada Jones, John Bieling, Steve Porter and W.F. Hooley.

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PHONOLAFF from Talking Machine News, 1911.

"A laughing record has never been heard right through, as the natives catch the infection after the first few seconds and the gramophone is drowned." Thus writes the Rev. C.W. Abel of Kwato, who is conducting a mission in the parts of Heathenism round about New Guinea. The clergyman also continues, that it is very funny to see the natives agree amongst themselves to hear the record right through. They resolve at any hazard to endure to the end and set their faces, and when

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the machine is started the climax is always the same.

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BRIEF BIOGRAPHIES

distilled by GERRY ANNAND

Hermann Finck.

Hermann Finck was born in London on November 4th 1872, and died in London on April 21st 1939. He was a conductor and composer of German descent. He studied at the Guildhall School of Music and at the tender age of sixteen went to the Palace Theatre as pianist and violinist. He later became assistant conductor and in 1900 conducted there. He composed comic operas and many light pieces, of which 'In The Shadows' became very popular.

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Emanuel Feuermann.

Emanuel Feuermann was born in Galicia on November 22nd 1902 and died in New York in the year 1942. During his short career, this cellist became very well known. He first played in public at the age of eleven and at twenty one became the chief teacher of the cello at Cologne Conservatory. From 1929 to 1933 he was a teacher at the Berlin Hochschule. He made a bee-line for New York in 1938 when he escaped from Germany.

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Hermann Jadowska (tenor).

Hermann Jadowska was born in Riga on July 5th 1878 and died in Tel-Aviv on May 13th 1953. He trained at the Vienna Conservatory from 1899, and sang successively at Cologne, Stettin, Karlsruhe and Berlin in between 1901 and 1906, Vienna between 1906 and 1910, at the Metropolitan Opera House New York 1910-1913 and again at Berlin up to 1919.

In 1929 he was a teacher of singing at Riga Conservatory. He made electrical as well as acoustic discs.

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FUNNYGRAPH.

We hear, from an accurate source, that there was a wedding in a place called Orange in New Jersey, during the last century. When asked the customary question the bride replied, "I do.". The Chaplain turned and asked the same of the groom...."I do (click), I do (click), I do (click), I do (click)", replied the aspirant.

RESTORING A **PATHE 'GAULOIS'**

By Mike Field.

When I acquired the Pathe 'Gaulois' phonograph it was in a very sorry state. The entire left hand casting which supports the mandrel rod and drive gearing was broken away from the case. The mandrel, reproducer support arm, support arm bearing rods, stop/start mechanism and governor springs and weights were all missing. The feed screw, feed screw gear and intermediate gear were the wrong type and the paintwork was rusty and chipped.

Still, it was a phonograph and an unusual one at that. It bears a marked resemblance to the Edison 'Gem' and since it was marketed after the key wind model, perhaps Pathe borrowed a few ideas! It offered a mute challenge to my restorative instincts, but it was obvious that I needed a lot of help and information which I obtained from Society members.

Accordingly I talked to Mr. V.K. Chew, Keeper of the Department of Physics at the Science Museum, London, Society Member and author of the book 'Talking Machines'. Whilst he felt sure that he had seen some reference to the 'Gaulois' in a French publication circa 1900, a search through his extensive records was unsuccessful. He therefore suggested that I contact Monsieur E. Pecourt in Paris who has a comprehensive collection; if he didn't have a machine or some reference to it, then it didn't exist.

M. Pecourt's reply came almost by return of post and apart from the invaluable details in his letter, he enclosed (very generously) an original advertisement (see page 184) from his own collection for me to keep. I was now a great deal further forward, but in some aspects I was still in the dark. Examination of the advertisement shows a tantalising glimpse of a curiously shaped reproducer support arm and an even stranger handle at the rear of the machine.

The handle presumably was used to engage the drive to the reproducer arm, but how exactly did it operate?

What I needed was an engineering drawing or better still a machine to examine. The breakthrough informationwise, as our transatlantic friends would have us say, came when reading the New Zealand Society's magazine "The Phonograph Record". In this particular issue, there was a report of a meeting at which Wally Colledge demonstrated various machines. One of the machines sounded like the Pathe 'Gaulois'. Wally Colledge has an extensive collection and is a well known figure in Phonographic

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circles (or perhaps cylinders). I was a little diffident about asking him for detailed information, but his response was immediate. Not only did he provide detailed sketches of the mysterious mechanisms, but he also asked a very pertinent question....

"Why look to New Zealand for your information when there is an identical machine within 100 miles of your home?"

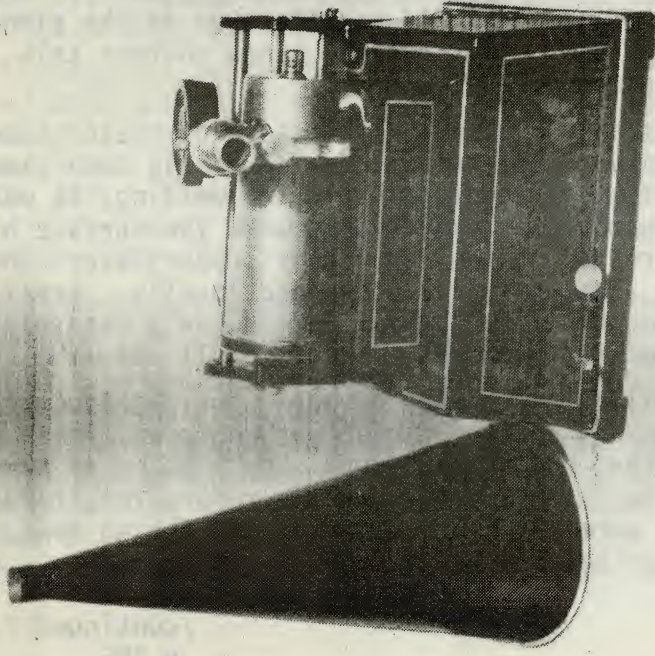
Apparently, Bob Dukes, one of the Society's Midland members, and Wally have corresponded for years and Bob was the proud possessor of a 'Gaulois'. It seemed ironic that I should have gone to the opposite side of the world to learn of a machine practically on my doorstep! Bob, when I called on him, could not have been more helpful and suggested that I take the machine away for detailed examination. Moreover I could use the reproducer arm as a pattern to get another cast.

With a machine to examine the mystery of the handle at rear was solved. The handle is fixed to a shaft which is attached to, and rotates in, the back of the reproducer arm. On the shaft a cam is fixed which bears on the underside of a rod supported between the two cast arms of the case itself. Rotating the handle causes the cam to exert pressure on the rod, thus forcing the back of the reproducer arm downwards. This causes the nut to disengage from the feed screw and the reproducer to lift off the cylinder. All very complicated and not half so effective as the simple method employed on the Edison "Gem". But thereby hangs another tale - perhaps the patent war extended to France!

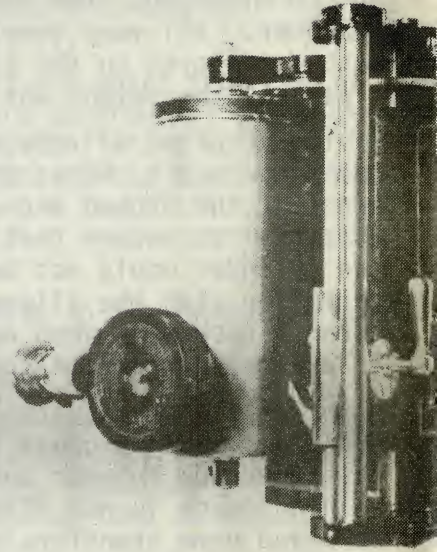
Having acquired all the necessary information, the task of restoration could now begin. First the case; with the aid of a specially made clamp and jig, the broken end was secured in place, prior to welding. It was essential to ensure that alignment was exact, otherwise the surface of the cylinder would not be parallel to the reproducer support Bar. Once satisfied with the alignment, the assembly was welded locally. Great care is necessary when welding cast iron boxes, particularly when old, to prevent distortion and cracking. However, this time all was well.

With the aid of a suitable filler and plenty of work with a grindstone and files, the original shape and surface finish was restored. The paintwork was in poor condition, but in any event, application of a welding torch is not likely to improve paintwork! Therefore the trade mark and name transfers were carefully masked and after rubbing down, the case was resprayed with an aerosol paint.

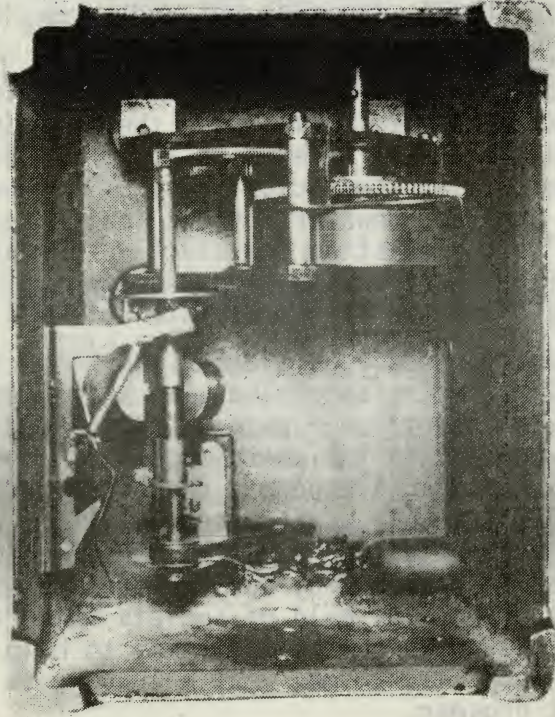
Front view of machine.
Note the unusual shape
of the reproducer support
arm, one of the items
missing as received.



Rear view of machine.
Note the complicated cam
arrangement employed to



raise and lower the
reproducer.



Underneath view. The
welding marks can be
clearly seen where the
belt disappears through the
top casting. Note also the
stop-start mechanism and
unusual governor weights.

PATHE "LE GAULLOIS" PHONOGRAPH (1902)

A bit of retouching of the transfers, re-lining in gold paint, followed by a coat of polyurathane varnish, transformed a rusty old object into an 'as new' case.

Meanwhile, the reproducer arm taken from Bob Duke's machine had been prepared as a sandcasting pattern by removing all attached pieces such as the drive nut and spring, and filling all holes with a putty like substance. Where the surface was machined, additional packing was added to allow sufficient metal for subsequent machining. The arm was then cast in bronze - I had expected brass - but the foundry had some difficulty with it. Although very difficult to hold in the lathe because of its shape, all machining was eventually completed satisfactorily. Using successively finer grades of emery paper, the entire surface was given a high polish.

The lifting cam, which once seemed so obscure, presented little problem on the lathe; it was made in three parts and then 'hard soldered' together. Similarly, manufacture of the reproducer support tube (clamped in the reproducer support arm and carrying the reproducer on one side and the horn on the other), the feed nut and screw, and the stop/start mechanism gave little technical trouble.

I was dubious about manufacturing a mandrel which might have proved quite difficult. The pressing which constituted the drive pulley and large end of the mandrel and which was fitted with its drive gear, was with the machine when I received it. The actual body of the mandrel on which the cylinder fits was missing. However I found that a spare Edison 'Standard' mandrel fitted on to the existing end exactly. Problem solved! The required intermediate and feed screw gears were cut on a lathe using a home made dividing plate and an appropriate cutter.

Finally all new parts were nickel plated, the motor itself cleaned and oiled and the whole thing re-assembled. The spring was wound up and - moment of truth - the start lever pushed. It played perfectly. The result, which can be seen in the photographs, is a very interesting addition to the collection. Although I can hardly claim that it is an original 'Gaulois' (anyone want to buy a 'Heinz' phonograph) it looks original. A machine almost certainly destined for the scrap heap has been saved to play again, but restoration would not have been possible without the generous help of Society members. That people of all nationalities should go out of their way to help a virtual stranger linked only by a hobby, is, to me, what belonging to the Society is all about. Long may it prosper.

FURTHER NOTES ON "GOING ELECTRIC"

By W.R. Moran.

The most accurate and the easiest way to distinguish electrical recordings is from the record surface itself, rather than the label. The early H.M.V.'s (as Victor) placed a small triangle after the matrix number. Any record with the triangle is electric. Victor electrical pressings carry the letters VE in an oval. Columbia, Parlophone and other makes included the letter W in the matrix number (i.e., Western Electrical recording process), or in some cases placed the W, sometimes in a circle, somewhere in the inner rim.

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RECORDING TECHNIQUES

By Alan Tuthill

Following my request for suggestions about recording techniques used in the production of wax cylinders, I find that the most common suggestion is that I refer to our own library (HILLANDALE NEWS, issue 1) this I have done, but must admit that the subject still is a baffling one. It is stated that the technique used is the same (more or less) as the 4 minute Amberols. This does not seem possible as the grooves are a lot deeper on a two minute cylinder. A kind member has sent in details (quite a few pages in fact) from SPON'S WORKSHOP RECEIPTS) of 1917. At the moment there is not enough time to prepare an article before going to press, but I will try to get the facts together by the next time.

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JOSE MOJICA

By FRANCIS TRAYNOR.

The Mexican tenor Jose Mojica was born in 1894 and in common with most great singers he rose from very modest beginnings, but with sheer guts and determination carved a great career for himself both in opera and films. As a leading tenor of The Chicago Opera he sang many roles with distinction.

His colleagues at that time included some of the great operatic personages of the day, Mary Garden, Chaliapin, Galli-Curci, Martinelli, Rosa Raisa and Gigli.

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Mojica was a prolific recorder and made quite a number of Edison records, several Victors and a number of Spanish origin that were mostly songs from his early films. The Edison recording of "Ecco Ridente In Cielo" from "The Barber of Seville", must surely rank as one of the best versions on record.

After the death of his mother he made one of the big decisions of his life, giving up his career to enter a Franciscan Monastery. Thomas Edison was an admirer of Mojica and of his most personal treasures was an autographed photograph of Edison which he took to the Franciscan Monastery.

Mojica published his autobiography in 1963 and although this deals largely with his religious life there are many chapters relating to his operatic and film career.

A reviewer, at the time, had this to say about the book. "It is an extraordinary human document, rich in wisdom and interest for the unbeliever as well as the believer".....

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READERS WRITE.....

Wood Green,
London, N.22.

Sir,

..... I was particularly interested in the article by Patrick Carey, in which he quotes the Talking Machine News and Cinematograph Chronicle of 1907. Could I ask him, or any other member, if this periodical had any cinema news in it? and if so ask what was on at the Hippodrome, W.London, at the time? as I am on the look-out for any news of talking or musical pictures pre-1914. I have been informed that such a film was being performed about this time.....

Edison did not enter a talking picture until 1912 (with the use of large Blue Amberols), then he appears to be very late in the field, and was probably cut off in 1914. Of course he may have exhibited later than this in the USA. The disc machine companies appear to have been first, presumably using compressed air amplification. I wonder if any other method of making the sound loud enough was tried before this?

CHARLES CROS

189

BY A. JOHNSON.

For many years, the invention of the phonograph was attributed solely to Thomas Alva Edison. More recently the work of Charles Cros has come to light. The two men were working on the same idea, although neither knew of the other's interest and in any case Cros being a native of France and Edison being one of America, the possibilities of collusion can be ruled out.

Charles Cros was born in 1842 and was a man of many parts for not only did he invent machinery, he had talent in other directions. Clearly, as a poet and writer, he was well thought of in the literate 'cliques' of Paris. It was coincidence that brought the two men to their conclusions that sound could be recorded, and more important could be played back, for even earlier in that historic century, Scott had developed the now famous Phonautograph which encompassed the principles that later were found to be the foundation of recording. Being an artist more than a business man, Cros shrugged financial success, he spent the greater part of his life enjoying the more esoteric pleasures confined to his like. Edison, on the other hand, had more idea how to exploit his invention, but in any case gave in for a while and left the talking machine to its own devices while he invented the incandescent electric lamp. Cross research came to a head in 1877 (April) when he decided that although he did not know how to exploit his idea, he would write a paper and deposit it with the Royal Academy of Sciences (France). It is said that during the two weeks between writing the paper and depositing it, he made a desperate attempt to raise the funds to prove his theory. He failed, so without the capital to take out a patent or brevete as it is called in France, he took a sealed envelope to the Society and deposited it there. It was only when Edison announced to the World that he had invented the phonograph that Charles Cros asked the Society to open his sealed letter. The surprised looks on their faces were quite justified, when they opened the letter, for Cros has chosen the name 'Phone-Graphos' which is Greek for 'voice writer', as had Edison. I am sure that if the discovery of recorded sound were made today it would be named the 'Wax Cylinder Sound Recording System' or something similar. The system that he had invented was not exactly the same as Edison's for he had incorporated some of the principles later used by Emile Berliner, in his disc. Cross suggested the use of a disc, this disc was to be held over the top of a candle to allow the smoke to cover it all over leaving it with a black film. The disc was then to be engraved with a fine needle, which was mounted on a

/continued

diaphragm, and then rotated as the diaphragm was spoken into. This method was later called 'lateral cutting', as the needle moved from side to side providing a thin wavy line. This method was very different to the technique that Edison used, he used the 'vertical cutting' principle, which was one where the needle would move up and down and cut a groove of varying depth. There are a few records still in existence made by the Cros/Berliner and were made from matrix which had been immersed in wax, recorded upon, and then acid bathed to remove the metal left exposed. Berliner, though, had his problems, and later gave up the idea because of the rough quality that it produced. Had Cros had the financial backing, he could have experimented and found out the unworkability of his system and it is likely that a man of his talents would have overcome the problems and later even used Edison's system, even before Edison had done so, for it would be the next logical step after failing. Cros died in 1888.

NEXT ISSUE SCOTT AND HIS PHONAUTOGRAPH.

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SOCIETY ARCHIVES

Members will be pleased to note that the archives are well on the way to being offered to the membership. We hope to be able to copy the tapes in the archives and let the members borrow or purchase them. There is a possibility that we can offer long playing records, with your choice of tracks, so that you may enlarge the scope of your collection, but at the moment the items we have are not comprehensive enough to do this. You can help us in our quest, for if you have early wax cylinders and would like to record them for us we have a good chance of obtaining the first few pages of the catalogues. This venture is not confined to The Edison Co. so if you have any Columbia cylinders, Pathe, Lambert, etc. we would be pleased to hear from you. The labels, which have been well received, were our first attempt to reproduce material in its original quality. We would like to see a few more Columbia labels though because they are as important as any other. As usual any item that you think should be reproduced in the magazines should be sent to the editorial office.

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THE DAY BEFORE YESTERDAY

No. 2.

by PATRICK CAREY.

A series in which some of the items in the TALKING MACHINE NEWS & CINEMATOGRAPH CHRONICLE of 65 years ago are examined. It is hoped that these extracts will give members an identification service not readily available from other sources.

In March 1907 Beka records were offered at 2/- for a 10" single sided, 3/- double sided. For the Beka Meister 12" double sided 6/6, distributed by Beka Record Co. Ltd., 6-7, Redcross Street, London, E.C..... Sovereign Record announced, double sided 10" for 2/-, British Sonogram Co. Ltd., 23 Christopher Street, E.C..... Edison Bell phonograph patent for substituting a wheel in place of the usual feed nut J. Collins, 3 The Parade, Coventry, offered the Popular phonograph..... The hornless NEW CHRONICLE resonator offered from £7-10-0 upwards from Chronophone Co. 203 Oxford Street, London. Elaborate model also offered in mahogany, oak, rosewood, majolica, Dresden china and fayence at 25gns and £37-10-0..... General Phonograph Co., Rose Place, Stepney, now offered WHITE cylinders at 1/- each..... Columbia BC gramophone with sound magnifier cost £25..... 6" long Premier cylinders appear to be dubbed from the newly introduced Columbia 12" discs. These discs cost 4/- each single sided..... Edison Bell announce four entirely new phonographs (see below) but would continue making their GEM and Standard.... The ORTHOPHONE horned gramophone imported by G. Bachi, 95, Hatton Garden, EC.....

These four phonographs were not named until June 1907, when the result of a naming competition was announced. They were:

ELF	(playing two standard records)	£1.15.0.
IMP	(" four " ")	£2.10.0.
ERA	(" six " ")	£3.15.0.
DON	(" ten " ")	£4.15.0.

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Vintage Records Bazaar Islington.....

The Vintage Records Bazaar, which is a popular event in the annual calendar, is being held again on October 14th (Saturday). Anyone interested in taking a stall should write to the organiser..... John Carter, [REDACTED] Shottesbrooke, Nr. Maidenhead, Berks. The Bazaar will be held at St Silas Hall, Penton Street, London, N1. (admission 25p).

FEDERATION INTERNATIONALE DES PHONOTEQUES.

The International Federation of Sound Libraries is holding a one week congress in September. This, their second, promises to be an interesting event for the enthusiasts able to travel to Brussels, where it is being held. The congress is going to start on Monday 18th September and will consist of talks, demonstrations and lectures. Full details are available from the President and Founder of the Federation.

M. Decollogne,
 [REDACTED]

Paris (5e),
 France. Telephone...033-69-58.

To give an idea of what will happen we have translated parts of the programme which we list below. We would, however, stress that there are many other items planned that are not on our list below.

MONDAY 18th SEPTEMBER

- 15.00 Welcoming of members at the Biblioteque Royal Albertine,
 4 Boulevard de L'Emperuer, BRUSSELLS.
 8.00 Reunion in a room which will be marked previously.

TUESDAY 19th SEPTEMBER

- 09.30 Official opening. Addresses to members.
 Speech by M. Decollogne, Director of the Phonoteque Nationale
 President and Founder of the F.I.P. (France)
 15.00 THE JOB OF CONSERVATION FOR THE SOUND LIBRARIES
 Speech by M. Duvelle; The primary role of the sound library.
 This speech will be followed by a round table discussion.

WEDNESDAY 20th SEPTEMBER

- 09.30 "The utilisation of stocks from audio visual archives".
 By M. Decollogne.
 Speech by M. Varga, Professor at the Conservatoire de Musique
 Bucarest.
 15.00 Various speeches by Mme. Lansdale.
 Mlle. Dumas.
 M. Salkin.
 M. Torfs.
 M. Guitart.

THURSDAY 21st SEPTEMBER

- 09.30 Talk by M. Fava Messina, Vice Director of Services for the archives of Radio Italy on their catalogue of rare discs.

Talk by Mlle Bloch, of the Phonoteque Nationale (France).

Round Table Talks and speeches by:

M. Frascarolo, of Radio Suisse Romande of Geneva.

MM. Surugue, Director of the Study of Traditions of Orstom.

- 15.00 Talk by M. Schugerl of the Phonogrammarchiv de Vienne.

"The technical analysis of the biological treatment of sound".

Talk by M. Surugue. "The scientific exploitation of spoken documents"

Talk by M. Schugerl on the reproduction of sound.

FRIDAY 22nd SEPTEMBER

- 09.30 Round table talk headed by M. Colombo, Director of Radio Italy.

- 15.00 "The Mylo Ryan Phonoarchives of the University of Washington"
by M. Godfrey, Curator of the Mylo Ryan Archives.

The Phonoteque Nationale Francaise by M. Decollogne.

- 17.00 "The Sound Library of Iran and its activities. Talk by M. Barkechli

Talk by M. Hellyn. Director/Founder of the Musee Belge.

SATURDAY 23rd SEPTEMBER

- 09.30 The Official Meeting of closing the Congress

A Talk on Videogrammes, videocassettes, video records.

By Mlle. Bloch

- 15.00 General assembly of the International Federation of Sound Libraries.

Reunion of the Executive Committee.

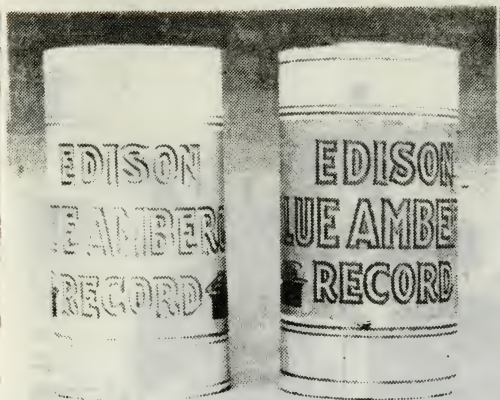
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Editorial note: all times are local. For a full resume of the activities to be held in this Congress please send letters to M. Decollogne at the address at the start of the article.



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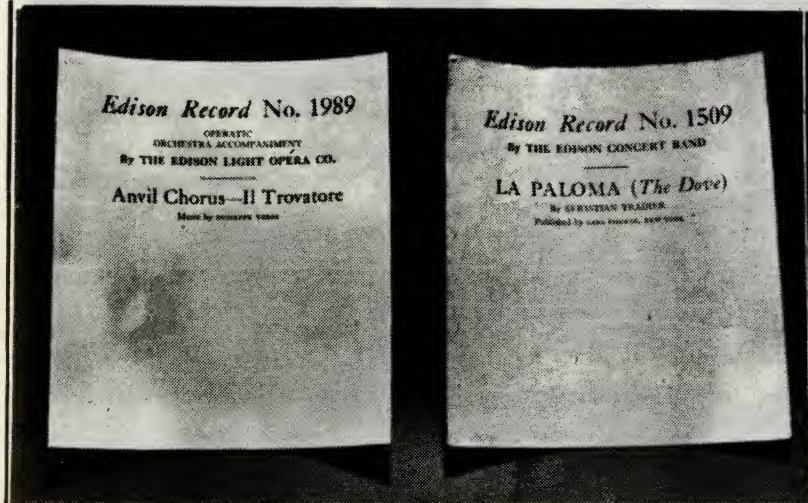
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